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A Sepulchral Memorial
to Abraham Lincoln & the
Heroes of the Civil War

Architecture


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**A SEPULCHRAL MEMORIAL TO
ABRAHAM LINCOLN AND THE
HEROES OF THE CIVIL WAR**

BY

ALEXANDER RUDOLPH BRANDNER

THESIS

FOR

DEGREE OF BACHELOR OF SCIENCE

IN

ARCHITECTURE

COLLEGE OF ENGINEERING

UNIVERSITY OF ILLINOIS

1913

1913
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UNIVERSITY OF ILLINOIS

June 6, 1913

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Alexander Rudolph Brandner

ENTITLED A Sepulchral Memorial to Abraham Lincoln

and the Heroes of the Civil War.

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF Bachelor of Science

in

Architecture.

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247349

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A SEPULCHRAL MEMORIAL TO ABRAHAM LINCOLN AND
THE HEROES OF THE CIVIL WAR.

INTRODUCTION.

"In the beginning was the monument", says Albert Hoffman in his treatise on the subject. There is a grandeur in this idea, the thought that almost the first impulse of man was to record in a more or less enduring form his name, deeds, observations, and events connected with his life. Whenever anything of consequence interrupted the monotony of life, the remembrance was made more precious and lasting in some visible form, as an inscription or relief carved in stone. Perhaps a monarch of old wished his posterity and all those who might stumble on the ruins of his times to know in the most glowing words or pictures the glory of his reign. Perhaps a petty ruler back in the period of the awakening of humanity to consciousness saw in the erection of a tumulus or the scrawling of a few chisel marks the means of magnifying his name and very likely of deceiving those who came after him as to his real worth. And through the ages it seems the human tendency to preserve in stone or any other durable form noteworthy items of the times. To this tendency we are moreover indebted for most of the history of the ancients, and to a great extent also for the facts concerning more recent periods.

The monuments tell us of the greatness of the Pharaohs, of Babylonian supremacy, of Greek statesmanship, the victorious career of Alexander the Great, the magnificence of Roman days with their strength, splendor, and final decay, and indeed of all the accomplishments and the mysteries of the ages. It will therefore be of interest to survey in brief the history of the monument, especially in its relation to memorial architecture.

HISTORY OF THE MONUMENT.

I. Egypt. Egypt and the Nile Valley offer in practically every respect the beginning of historical evolution; and naturally the development of the monument will also begin with the people which first attain the faculty to preserve their history to the coming generations, that is to say, the Egyptians and the Assyrians. And although the latter seem to have had the older civilization, yet it may be best to start with the records of the former, as they offer the earliest monuments which leave traces of a conscious spirit of art upon them.

The old Egyptian people seem to have been a rather happy one, without many worries and hence with little ambition. For this reason the common mass of them have not thought to make their name great in history, and have left practically no record of themselves. On the contrary the kings, who had all the power and responsibility, and who also knew how to use their position to advantage, were very much desirous to

exalt themselves by their works. Moreover they had the best chance to do so, as with one word they could empty villages of workmen to use them on their great building enterprises. They had good reason to build, too; descended from the mysterious and awe-inspiring Egyptian divinities, worshipped and feared during their reigns of undisputed and absolute power, they were sure to be deified upon death and held equal to any other gods. Thus their glory is proclaimed through temples and immense relief images on the faces of the pylons and on the walls of the large halls, through graves and tombs, and through statues of all kinds. All Egyptians had death constantly before their eyes, and hence always sought to prepare for it. Therefore the tomb was their most ambitious undertaking, and especially with the Pharaohs was most emblematic of immortality. Similarly the temples were of a memorial nature, intended to prolong the memory of the builder by inscriptions, statues, and relief works. In all their monumental architecture their conceptions were gigantic and inspiring in their solemn stateliness even to modern times.

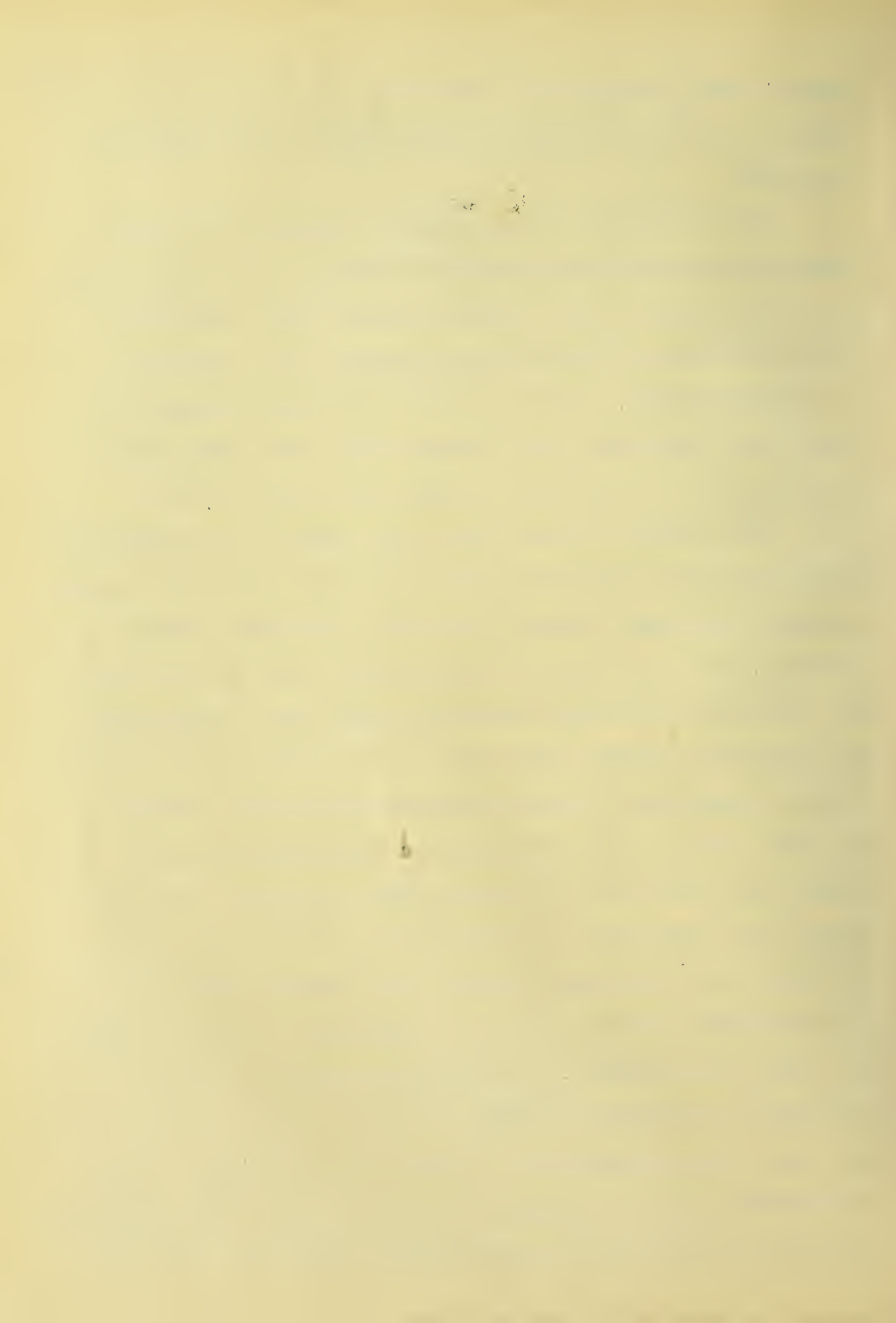
II. The Euphrates and Tigris Valley. With conditions similar to those of the Nile Valley, a contemporary civilization was fostered by the Euphrates and Tigris Rivers. Although the land is now barren and deserted, it must have presented a picture of warm life and thrift in olden times. The people also had the same bigness of conception which inspired the Egyptians. Their canals had to overcome the natural dryness of the land, and offered quite a civic problem. Their military



exploits were extensive and remarkable. The monuments of which we can trace the ruins today rank with the wonders of the world.

The government was an absolute monarchy with great stress laid on military power and enterprise. The king was not quite considered a deity, but had supreme sway. Hence the strong tendency to flatter him by exalting his victories, his administration, and his personal qualities through inscription, relief work, and statuary. The kings themselves built expensive commemorative temples and works of art.

The temples differed much from those of the Egyptians, both in form and character. They were shaped more like stepped pyramids with ramps leading to the top, the whole crowned by statuary, the sanctuary, or a high altar. The bull, the lion, and the eagle were animal characters which had a significant and mysterious meaning, like that of the sphinx or the beetle with the Egyptians. But few monuments of any kind, however, are left to us, as the Assyrians and Babylonians built in bricks, mud, and more or less perishable material, stone not being easily available. A few statues, obelisks, and steles are found, and rather more relief work than any other kind of decoration. In the latter, and especially in glazed brick and terra cotta designs, very excellent remains indicate a remarkable proficiency in this art. All in all the ideas here were not as inspiring as those of the Egyptians, rather more minute and less imposing, but on the whole very creditable, especially considering the difficulties which had to be over-



come.

III. Palestine and Asia Minor. Palestine has very little of monumental architecture, unless the temples may be called such; the monuments here are transmitted in the form of the literary productions of the people. The chief handicap was the prohibition of the representation of animal forms in the art of the Hebrews. Still they have produced a few royal sepulchres of some note, but little else.

The states of Asia Minor have a much mixed culture, having very ready access to Mesopotamia, the Nile, and Greek influences. Hence the memorials are mainly inspired from their more powerful and successful neighbors, and are not worth mentioning in this brief historical review.

IV. India and Eastern Asia. Rather important are the influences and works of the countries of India and Eastern Asia, and should not be omitted, short as their treatment must be. There may be said to have been three great civilizations at the dawn of history, those of the valleys of the Nile, the Tigris and Euphrates, and of the Yangtsekiang and Indus Rivers respectively. Of these the latter, perhaps because it is the most remote, is the least heard of. And yet it may well assume a prominent place among the histories because of its marked development in earliest times, although progress has not been corresponding since. China through its natural position and its remarkable bounry wall has been able up to this day to keep sacred the old precepts of Confucius with the worship of the spirits which it entails to do this. But India had to undergo numerous changes both of creed and of

government. First Alexander the Great reached the original inhabitants in his conquests. In the sixth century before Christ Buddhism entered the country in opposition to Brahmanism. In the the eleventh century after Christ Mohammedanism under Mahmud of Cabul came in and practically excluded Buddhism from the country. But the old Indian arts were still fostered. Finally in the middle of the nineteenth century the English took possession of the land and have held it ever since. Now poetry and the fine arts are advanced in India to a very remarkable extent. The religion of the educated classes is also of a very philosophic and more or less pessimistic kind.

There is little memorial statuary to be found in India. On the other hand the search for architectural memorials will be more fruitful. There are in the first place the graves of the kings, which are rather important. The best monument here, however, is the stambha, or memorial column. It has a bell-shaped capital and is covered with all kinds of inscriptions and sculpture. Stambhas were usually erected to commemorate either the fame of the ruler or the glory of some victory. They are found in numerous quantities.

Chinese culture was very broad and influenced the countries round about. In turn, however, it was influenced by Greek, Roman, and West Asiatic culture, as their sculpture and relief work shows. The tombs and graves were usually rich and ornamented with statuary of all kind. Sculpture was exquisitely worked and of a very artistic character, as the innumerable statues of the gods of the Mongolian race will

show. Otherwise memorial architecture was rather unimportant.

V. Greece. Now we come to a most epoch making period for the monument. As in all other things, the Greek mind showed itself supreme also in this branch of art. The mythology and religious traditions of the people, the influence of Homer with his heroworship, wrought immense effects in expressing their artistic temperament in their grand and sublime way. In the days of the tyrants commerce and art prospered through the protection of the rulers. We find statues of the Olympic victors and of national heroes of the battle field in the sixth century before Christ. The prominent men of the Trojan wars were thus idolized. Later came the famous memorial statues to the tyrant slayers and the many works on the Acropolis, which paved the way for the golden age of Pericles and his train of splendid artists. The glorious expansion of the nation after the Persian invasions and the battles of Thermopylae, Platea, and Mycale developed the height of Greek supremacy. It was then that Phidias accomplished his greatest works, among others the building of the Parthenon, that monument probably unequaled by anything else the Greeks, or for that matter any other people did. The best of materials were at hand, expensive woods, Pentelican marble, and iron, gold, ivory, and bronze, brought through the flourishing commerce with oriental nations. The great bronze statue to Athena Promachos on the Acropolis was by report a fitting symbolic monument to the period. Many other temples and monuments were also built in every part of Greece. With the Peloponnesian wars and the consequent Spartan supremacy art went on a decline. It had

another short revival in the days of Alexander the Great of Macedon, when many statues and portraits were wrought, but the end was at hand and Greece never survived.

Of special monuments those commemorative of victory were prominent, even if they did not consist of more than an oak tree stripped of its branches and hung with the shields of the captured, or a pedestal decorated with the beaks of destroyed vessels. Thus the lion of Thermopylae with the famous inscription to the fallen Spartans under Leonidas told an impressive story to the subsequent visitor. The victory of Marathon, and indeed every great effort, every noble deed was commemorated in a fitting way, whether to celebrate the individual or the nation. The custom of erecting colossal statues to the gods was a common one, the monster statue of Athene on the Acropolis being a good example. Numberless were the monuments and smaller statues to fallen heroes of the battle field or to conquered enemies. The grave or tomb was a favorite place for the memorial, either in the form of a statue, a stele, a mound, or an urn. The cult of the dead developed this type of monument to make it very important in Greek art, as exemplified by the number of steles and other tombstones found.

Thus in an amazingly short time did the Greek art surpass all that went before it, and perhaps all that will come after, as regards richness and completeness of development as well as refinement.

VI. Tuscany and Rome. Thence we turn to the Italian peninsula to find another most important era in the history of

art. Of the Etruscans and their work we know little else except what we arrive at by speculation, as but a few sarcophagi, tombstones, vases, and traces of old temples have come down to us. Nor are we able even to read the inscriptions of these few remains.

A more fruitful study will the Roman days avail. The nation was a natural outgrowth of conditions. Started from necessity and in a small way, by unceasing energy, battles, ever more extensive and victorious campaigns, it forged its way to the utmost corners of the earth. From the time of the Scipios, the consulate of Lepidus, to the death of Julius Caesar extended the period of the greatest world conquest known in history, winding up with the glorious days of Augustus, Trajan, and Hadrian, when the empire reached its greatest extent. This series of success led to acquisition of great wealth, and hence the munificent erection of public buildings, monuments, porticos, triumphal arches, and temples of all kinds, through the generosity of the nobility and office seekers.

The old fora of Rome formed the centers of their architectural splendors, with the Forum Romanum as the best example. They were resplendent with statues, rostra, and arches, and were lined and decorated with trophies, porticos, and the richest temples and public buildings. In fact one of the most striking characteristics of Rome and also its provinces was the fact that every available place was occupied by statues and monuments of some kind or another, until it was said in the times of the emperors that it attracted almost more attention for a man of the public to have no statue in the forum

than to have many such.

In the way of the monument we may name the earth or stone mound in a cone shape with trophies of spoilt enemies planted on a pole on top. That was a natural way of celebrating a victory in those days, and much opportunity was there for it in the many wars of the Romans. Then the portrait statue and the relief was, as said above, very popular. These were either naturalistic or idealistic, that is, either true likenesses of life or allegorical and conventionalized. The simple statue was developed into the memorial column, either with or without a crowning feature, and with plain base or adorned by beaks of captured vessels, as the rostra, or wound and loaded with inscriptions and relief work, as exemplified by Trajan's column in Rome. All these types, especially the trophy and portrait statue were derived from similar Greek forms, and were developed according to Roman ideas of beauty and monumental quality. The motive of the Nike or victory was also very often used.

But there was not only imitation among the Romans. The triumphal arch is an important example of their originality, using the then novel arch motive in a most advantageous way. It was a fitting and characteristically Roman way of celebrating the glory of victorious war and the distinction of the "imperator". This would form the crowning point of the triumphal march granted by the senate for very great merit in the campaigns, and would express in the relief panel decorations, inscriptions, and the form in general the greatness and the

whole story of the exploits of the conqueror. Sometimes a quadriga would be placed on top, rich bronze sculpture plates be inserted in the fine marble of which the monument was built, and every means taken to make it more splendid. The triumphal arches consisted either of one big arch, or three, the middle one usually larger than the other two, though they are found equal, or in the case of the crossing of streets the arch would have three equal facades, with the quadriga, if any, facing the main approach of the procession.

Other monuments are porticos celebrating victory, public altars, and tombs. The latter have a variety of form, from the plain Etruscan tumulus and the necropolis of Asia Minor, to the gigantic mausoleum of Augustus Caesar with its conical base and cylindrical top, reconstructed in different ways. However, in all Roman art the Greek influence and inspiration is felt to have a definite sway wherever we may look, although very seldom predominant, for the Romans loved pomp and ostentation.

VII. Transition and Early Christian Periods. The transition period of the Early Christian days meant a step retrograde in monumental architecture. Christianity taught the lofty principles of altruism and social ethics which still remain its central precepts. But the monument stands or falls with the individual; and hence comes the deterioration of sculptural and memorial arts, for love of neighbor means a certain mortification of self and would hardly permit its exaltation through monuments of any kind. Still there were made a few sculptural

reliefs and statues during the times of the Caesars, especially of a religious and sepulchral character. Theodoric was the first great Christian king who devoted some of his energy to see beautiful monuments built. His tomb at Ravenna is noteworthy in this connection. There were a few memorial columns, sarcophagi, and tombs of note in Sicily and the provinces. Pisa and Venice flourished in the middle ages both in commerce and military enterprise, which led to the erection of numerous statues, campaniles, domes, columns, porticos, tombs, and classic mementos of all kinds. Later other cities became prominent. like Genoa, Florence, and Naples; and Rome also began to revive after her downfall. But from those times the architecture becomes more or less modern and will be treated later.

VIII. Mohammedan Countries. Although the architecture of Mohammedan countries is seldom applicable to modern monumental building, yet it will be of interest to study their works of this kind, especially since they laid great stress on them. We find one main difference between this and other styles in that the believers of Islam interpreted their scriptures to command them to abstain from the making of statues or images of all kinds. Hence we do not find the element of the sculptured figure, which is indispensable to classic art.

Everything in the Mohammedan religion pointed in the most emphatic way to the life after death with its rewards and punishments. No wonder, therefore, that the grave was a thing of everyday importance, an ever constant subject of thought. And it is true that perhaps nowhere do we find the grave and

the sepulchre made as important as in this architecture. Of course with such narrow and selfish views as the Mohammedans had of the pleasures of life hereafter we cannot expect the monument to have a national character. It was built by the individual and for the individual. The high persons of the nations would build themselves immense mausoleums, or a mosque in their honor with a crypt reserved for their bodies. Going down the ranks we find people building tombs and memorials as best they could afford them; but all were bent on giving the best possible resting place to the body which was to enjoy untold bliss in heavenly regions. The larger cities like Cairo and Constantinople contained necropolises which constituted veritable collections of grave monuments of all kinds. The efforts put forth in India in this line may be ranked with the best the Mohammedans have done. In the first place they could use the rich and valuable works of the original inhabitants to great advantage. Then they brought their own ready made architecture and adapted it to the country in a very good way. The best and most exquisite example here is the Taj Mahal in Agra, a splendid mausoleum erected by the Shah Jehan to his favorite wife.

Since they could not use sculptured forms for the decorations of their tombs, the Mohammedans applied all the rich and intricate pattern, mosaic, and color decoration which their architecture so abundantly and characteristically afforded. They knew how to apply precious metals and woods, expensive rugs, silk, and lace, and ivories to give luxurious and magic

charm. Nowhere was the purely decorative and geometric ornament more thoroughly developed than among the followers of Mohammed. In fact nowhere can richer and more voluptuously ornamental architecture of any kind be found than in the Mohammedan countries.

IX. Italy. Now we may come back to more Western architecture, and shall begin with the Renaissance of Italy. Here the people pride themselves to be directly descended from the glorious Roman nation. Some of the characteristics of the ancients, it is true, have remained with them. Every officer of state, every ruler or nobleman is desirous of glory and a great name, every action of the state must have praise and exaltation. Even the women were anxious to be considered beautiful in body and figure, and to receive praise for their gracefulness and their accomplishments. Hence the portrait was very much developed and received more attention than ever.

The very names of Bramante, Leonardo da Vinci, Raphael, Michel-Angelo, of the Medici's and Strozzi's, and of the Popes Julius II and Leo X will suggest a period of the flourishing of memorial and all kinds of architecture. The popes were pleased to protect the art of the monument, as it flattered their desire for glory. But there was also a great amount of heroworship in this country, and the people were ready to recognize a great man in monument and memory.

As everywhere, the monument here begins with the tomb. The churches were decorated with graves and memorials to kings, saints, or bishops of old. Later the great men were honored

with individual monuments, decorating the piazzas and market-places of the cities. The equestrian statue came into vogue and was used very extensively. The glorious works of the schools of Florence, Siena, Pisa, Milan, Venice, Genoa, and Rome are so abundant that in a brief survey of this kind an enumeration of them would be impossible, and the mere statement of the fact that they surpassed anything of the kind that was ever put forth must suffice.

In the realistic research of the Italians they were drawn to a close study of the nude form of the human body, and by degrees greatly advanced the knowledge of it, hindered as their early artists were by the traditional conceptions of modesty and shame. And from now on the use of the nude to decorate or constitute the monuments themselves is accepted without a blush.

The tomb was developed to a most essential part of Italian architecture, but still as a rule connected with the church. Rome honored the individual in such commemoration, while the more free republics, like Florence and Venice, built their memorials to glorify the state as a rule, as in the case of the Doges of Venice. Some particular forms of tombs were developed; for instance the sarcophagus of Pietro Strozzi rests on rectangular beams supported by draped caryatids in full round relief. Portrait busts and low relief portraits were common, and free statues occurred rather more seldom, the equestrian statue being an exception.

In the late Renaissance Michel-Angelo is the most

prominent figure of memorial architecture. The history of his monuments is an almost uninterrupted tragedy of gigantic intention and undertaking ending with unworthy and impatient despair and relaxation. Still, though he was capable of much more, even what he actually did is far beyond the reach of any of his contemporaries, as the tomb of Pope Julius II in St. Peter's of Rome and the graves of the Medici's in Florence will show.

Work in cast bronze was revived in Italy and was used very extensively for all kinds of monuments and memorials.

In the late sixteenth century foreign elements, especially from France, were felt throughout the country, and weakened architecture in general, resulting in the Rococo style. But the strong influence of the spirit of Michel-Angelo and his followers still pervaded the style. In this time of splendor the triumphal arch again receives some recognition, and is used here and there.

But the Italians soon returned to simplicity and strength, as exemplified by the revival of the art under Antonio Canova. Of him we have several tombs of the popes and people of note of his time.

In modern times a few monuments of note have been erected. Inspired by the characters of men like Victor Emanuel, Cavour, Garibaldi, and Minghetti, many memorials were built in their honor in all places. Of these the late monument to Victor Emanuel II is perhaps the finest and most beautiful architecturally. But all cities, Rome especially, then Naples,

Milan, Genoa, Turin, Venice, Florence, Padua, Verona, Bologna, and the rest, have their numberless examples to show. Let it be said that Italy seems not to be a home of the monument, inspired by Roman art, and nourished by mediaeval and modern Italians.

X. France. Next to Italy, France must be mentioned as prominent in the production of memorial architecture. From the earliest middle ages we find here tombs and monuments of kings, noblemen, and saints. The gallery of the kings of "Notre Dame" should be noted. There were various types of tombs: 1) the sleeping statue on a free pedestal, 2) the simple wall niche, 3) the more elaborate niche of two stories, 4) kneeling or leaning figures in a rich architectural form, 5) the kneeling statue on the capital of a column, 6) vases containing the hearts of royal persons, on a pedestal, 7) the large tombs of the French kings in St. Denis. The basilica is the hall of fame of the kings, as for eleven centuries they have been buried and commemorated there.

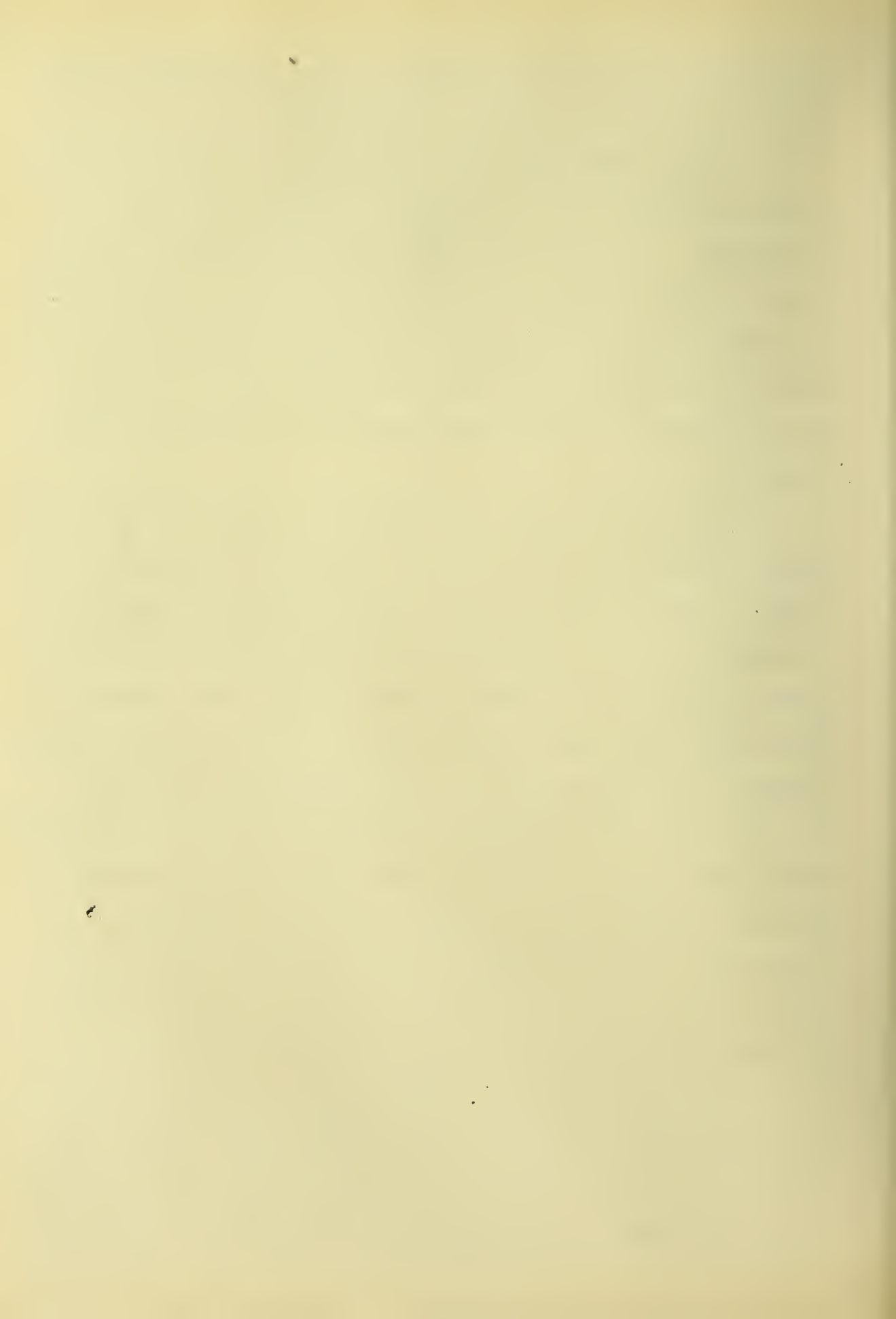
The custom of the tomb for noble personages was spread all over France, and mausoleums were built for everyone who could afford it. Especially great in this line were the efforts under ^{Louis} XIV, XV, and XVI, and the Napoleons. Besides their own monuments, structures of the character of the Pantheon, the Arc du Caroussel, the Arc de l'Etoile, and the Madeleine, were prominent. The Champs-Élysées and the Avenue du Bois de Boulogne, besides all the "places" of Paris give beautiful examples of the ability of the French to build worthy monuments to

worthy men. The Gambetta monument by Aube and Boileau is one of the best of these built in recent times.

It was important to be careful in the choice of the proper locations for the monuments of France, and Paris in particular; and many difficulties were encountered in this respect. But the French do not do such things in a slipshod fashion, and usually arrive at very happy results. On the whole, "a rich, deep, and varied artistic life of the soul is the character of the French memorial architecture of our days."

XI. Germany. The proud monument of Arminius in the forest of Teutoburg and the simple mausoleum of Bismarck in the forest of Saxonia mark to the Germans a period of almost two thousand years of struggle for freedom and union. They are a people to whom the monument and heroworship means perhaps more than to any other nation. They love their forests, their freedom, and their great men, three things most inspiring to bring forth grand ideas and efforts in memorial architecture. Their fault may lie in the fact that they are very independent and selfsufficient, causing departures, sometimes very blundering, from set customs of other countries. But on the other hand they were thus able to express in their own way what they felt toward their country and their heroes.

From the beginning to the present time German memorial architecture contained a more deeply felt national character than in most countries. As usual we find here in early times gravestones, tombs, and statues of the more celebrated



dead. Equestrian statues become very frequent. In the middle ages the church with its walls and crypts gave ample opportunity to place monuments. Later the expansion of the cities brought back the custom of Roman times to erect them in public places and squares. Then the Renaissance tombs of all forms and materials, sandstone, limestone, granite, marble of black, white, red, green, and other colors, and bronze, are found and show a marked architectural character. Foreign influences were felt in this period more than in any other. Then came of course the decadence of the Rococo style with its subsequent reaction into the modern styles. Royal personages were good subjects for monuments, as the exertions for appropriate memorials for Frederick the Great and William the First may tell. The competition for a fitting commemoration of the great battle of the nations at Leipsig was very keen, and showed the spirit with which such undertakings were looked upon. But the monuments were of a most varied nature, and no great man of any kind was intentionally forgotten. The familiar and to the Germans most celebrated names of Arminius, Metternich, the members of the House of Habsburg, poets, philosophers, and reformers like Goethe, Schiller, Humboldt, Kant, Lessing, and Luther, and statesmen of the caliber of Moltke and Bismarck, were thus remembered. A characteristic expression of the German passion for monuments, especially to magnify national glory and strength, is seen in the erection of the Walhalla near Ratisbon, symbolizing the mythological abode of the dead heroes in the regions of the gods, and of the

"Befreiungshalle" near Kelheim, commemorating the wars of independence. A movement was also agitated and carried out for a national monument to William the First at Berlin, and caused great competition. But the figure perhaps the most celebrated in German monumental architecture is that of the great chancellor Otto von Bismarck, who was undoubtedly the greatest character Germany produced in the nineteenth century, and probably in all the ages. No wonder, then, that he is almost deified in all the monuments and inscriptions dedicated to him.

The individual statue does not here seem as popular as in other countries, for the ideas involved in it did not seem so great and ideal as those of the symbolic monument. Still some very exquisite examples are found, with at least an impressive motive and setting, if not beauty of form, as in the "Siegesallee" of Berlin and the monuments around the Brandenburg Gate in the same place. Such are some of the efforts of the idealistic and heroworshipping Germans.

XII. England. In England we find perhaps somewhat less the tendency to express individual and national greatness in monumental architecture. Here is a more or less literary people, whose monuments lay rather in the works of the pen which were handed down from one generation to another. Carlyle's "Heroes and Heroworship", and the works of their Shakespeares and Miltons show of what the monuments of the English consisted. Still there are some very good architectural works of this nature to be found. Cromwell, the great creator of English military and commercial strength, although he never

possessed the favor of his people, was in later times much commemorated in statue and in portrait. Alfred the Great was also celebrated, though late, as the great statesman and law-giver he was.

Of earliest times only a few simple sepulchral memorials are to be found. Later one of the most extensive collections of all kinds of monuments was made in Westminster Abbey, of which G. S. Lefevre says: "There is nowhere in the world so long a range of monuments, from the shrine of the Confessor, the tombs of the Plantagenets, to the monuments of the poets and the more recent statues of statesmen, without any break, and all set in a framework so beautiful and so full of grandeur that, much as one may take exception to many of these works of monumental sculpture, they sink to insignificance in the building, and do little or nothing to diminish the beauty of the whole, while they add to its interest." Of Gothic times there are many monuments in crypts, canopies, and inscriptions. The Renaissance did not bring forth much of importance, except a few isolated statues to Lord Mansfield, Nelson, Howe, and some others.

In later times more was made of memorial architecture. We are familiar with the columns and statues of Waterloo and Trafalgar Squares. Statesmen and other great men were thus celebrated, like the Duke of Wellington, Nelson, Darwin, Mill, and Carlyle. One of the most important movements for modern English monuments was that for one to the late Queen Victoria. This practically means not only a memorial commemorative

of her alone, but of all the Victorian Age, as here was a glorious period of expansion of dominion, military strength, commerce, and the arts and sciences. The monument built in Winchester by Gilbert and Ince is a very fine one indeed. But the national one to Victoria was finally erected in front of the Buckingham Palace, amid very architectural surroundings.

The English are much indebted to Thomas Carlyle and John Ruskin in their efforts to raise memorial architecture and architecture in general to the level which it now holds and deserves. They, and especially Ruskin, strove to give their people a sense of the real spirit and psychological meaning of the monument, and succeeded in so far that at the present day the English are not behind any nation in appropriately commemorating their great men and in appreciating the worth of the monument to keep alive in the minds of the people the great deeds and characters of their ancestors.

XIII. Other European Countries. The rest of the European countries have on the whole less important memorial architecture than those just described, and will hence be only mentioned, as the same motives and characteristics which moved the others also moved them. Of these Spain offers some very good examples, especially during the mediaeval period. The Moorish invasion added a Mohammedan type to the usual styles, which left many examples in Granada and Cordova. Then we find remains from all times in San Sebastian, Burgos, Salamanca, Malaga, Sevilla, Toledo, Barcelona, and Madrid. Mexico

and Cuba as provinces were closely connected with Spanish architecture, and offer some fruit for research. The names of Christopher Columbus, and the royalty of his times are probably most familiar to all people. Portugal, again, was closely connected with Spain and need not be separately mentioned.

Austria and Hungary had in many respects the ideas and impulses of the German mind, and their monuments show this characteristic very distinctly. Among many other names of note that of their emperor Franz Joseph perhaps stands out more prominently than others, and is correspondingly celebrated in the memorials. Furthermore we owe to the Austrian School of Otto Wagner the "Art Nouveau" movement which has had quite a little influence on the modern architecture of most countries.

Russia and the Slavic countries have a peculiar and in some ways important architecture. In their memorials we see the names of Peter the Great, Nicolaus I, Katharina II, and the greater czars exalted. They have much latent talent, as they seem to be just awakening to a consciousness of their power and resources, being until now much oppressed by a few aristocratic leaders; and there may yet be great surprises in store for us from their quarters.

In Denmark, Sweden, and Norway the name of Bertel Thorvaldsen shines far beyond that of any other artist those countries could produce. Beside his work, which was of a pure and strong classic nature, they have little else which could be said to inspire builders of monuments internationally.

Holland and Belgium may merely be mentioned as having numerous examples of good memorial architecture. Belgium was closely connected with France and hence strongly influenced by her. But Holland was disadvantageously influenced by all the countries surrounding herself, thus leaving her no good individual architecture of her own. They are both very strong commercial nations.

XIV. America. And now we may close this survey by examining the monuments of the United States of America a little. Here everything seems to have tended to foster a civilization which was to do things out of the ordinary. The land has a large expanse and is filled with natural wonders from one end to the other. Furthermore it must be claimed from its wild state, and thus offered problems which helped to develop the race of free thinking, businesslike men who inhabit it.

The government and laws were of course derived from European experience, excepting that from the beginning the country seemed made for a republic. The commercial and military growth was wonderful. But this spirit did not, at least at first, appear to be very patient to make possible a corresponding development of memorial architecture, as for a long time monuments bore the stamp of the foreign designer and builder. In the present day, however, America is beginning to realize the significance and importance to the nation of such an architecture, and is devoting much more of her time to learning from her sister countries and by introspective research the fine points of the art.

There is much material, certainly, in America for monuments. Her history is full of names of the rank of George Washington, Abraham Lincoln, Ulysses S. Grant, Henry Clay, Daniel Webster, Benjamin Franklin, Robert Fulton, James A. Garfield, and Henry W. Longfellow. Each of these, especially the first three, have received rich and fitting tributes in the piazzas and squares of the metropolises. The great obelisk to Washington in the capital of the Union shows the gigantic nature of American monumental enterprises. One thing which goes a long way in making of this energy a worthy and useful business is the method of forming public competitions for the building of such architecture, thus at the same time tending to exclude bad work and to inspire emulation among the designers. In this way the Lincoln memorial was decided upon, in regard to both site and design, after the keenest competition, in which Bacon won, and is to build it on the bank of the Potomac River, on one axis with the national capitol and the Washington obelisk. Another example is the new Soldiers' Memorial of Alleghany County, Pennsylvania, for which the office of Palmer and Hornbostel won the competition and made the working drawings. This is a very fine example of modern American memorial architecture, and shows toward what ideals this country is bound.

Thus here too the life of the monument is becoming very real from an architectural and ethical standpoint. "And the more the Union opposes imperialism, the more it transcends from the Monroe Doctrine to world politics, the more will the

being of the monument attach itself to the Old World; the more will it be dependent on it. Here also the eternal process of the attachment of the younger culture to the older is realized."

DISCUSSION OF FORMS AND TYPES OF MEMORIALS.

Having made a historical sketch of the monument, it seems fit to consider the various forms in which it appears, irrespective of the time and the country, and going from the simplest types to the complicated structures which have been erected through the ages.

I. Tumuli. Perhaps the simplest, easiest, and earliest form of monument is the tumulus. It is a conical heap of earth, if possible placed on high ground so that it may be visible from afar. It was used much by archaic people, by the Greeks in their heroic period, and in Asia Minor, The Lion of Waterloo is placed on such a mound. It is an effective shape.

II. Stone Heaps. Very similar in character to tumuli are stone heaps. They may be either of undressed rocks, piled one on the other, perhaps with some statuary crowning it or around its base; or they may assume an architectural or sculptural form, making a masonry structure. Many examples of this kind are found in modern architecture, where strength and simplicity are required.

III. Memorial Stones. A common and more or less unpretending form of monument is the memorial stone, placed on the grave or another fitting place connected with the history of the one commemorated. It may be either a single undressed stone with perhaps an inscription or relief cut or inserted in the form of a plate by mechanical means. The Greek steles are excellent types of such monuments, and are still imitated in modern graveyard architecture.

IV. Obelisks. Now we come to a very important type, one that has always been found effective when used in the right place, the obelisk. It was originally developed by the Babylonians, Assyrians, and Egyptians. It is a pier, usually of square section, and ending in a pyramidal shape called the pyramidion. The Egyptians used obelisks in front of the entrances to the temples, one to four on each side, where they formed a very effective approach. There was a simple base, and the top often had decorations of bronze or relief. The whole no doubt was richly covered with primary colors.

The Greeks did not use it very much, but the Romans developed it into a very rich and ornamental feature as a monument. Some obelisks were shipped from Egypt and set up in public places either as trophies, or as merely decorative or commemorative structures. Since then they have had a ~~x~~ most interesting history, and especially in modern times have been developed to be almost indispensable to monumental architecture. Some appear plain, others have various quantities of sculpture and ornament of either stone or **b**ronze and other metals gathered around the base or placed on top. The Gambetta monument in the Tuileries of Paris is a sensible example of the latter kind. The Germans have designed some strong obelisks of the plain and decorated kind, Otto Rieth being very helpful here with some very suggestive sketches. They have even assumed a Gothic treatment, although they may then hardly be called obelisks, even if they are directly inspired from them.

V. Wayside Memorials. The wayside memorials and the

guideposts of architectural form may often occur as a shape closely related to the obelisk. However, they vary. The Romans sometimes used merely inscription plates and piers of different shapes for guideposts or milestones along the roads of the empire. The wayside cross of mediaeval times comes under this classification, and was often a very important monument.

VI. Pyramids and Other Archaic Cut Stone Memorials.

There is architecturally only a small step between the tumulus and the pyramid. If a tumulus be considered covered with a durable material for protection, the sides shaped to form four equal triangular surfaces, and then if the inside be used for a tomb, we have a pyramid. The Egyptian kings built them to be a permanent house for their dead bodies. They were really mighty monuments to egotism, which were to cause admiration even of the dead. The builders were careful to hide every trace of the entrance, as the dead were not to be disturbed through their long rest. After the stones were stepped into the proper shape to form the pyramidal substructure, the sides were finished smooth by a layer of small dressed stones to give the impression of the most perfect stability and simplicity.

In modern times the form is not very frequently used, mainly from economical reasons, and then also because it is adaptable to only very few classes of structures, mostly funereal. It was in some instances used by the Greeks and the Romans, as for instance to top off a tomb. The motive of the pyramid is, however, often found in smaller features, as for

caps of piers and other massive structures.

The mausoleums of primitive form would fall under this general head, as they were mainly stone heaps in layers with a fitting superstructure. The tomb of Cyrus near Mesheb-i-Murghab is familiar as of this kind. But on the whole these archaic forms are very seldom used.

VII. Columns. The single column is one of the most widely used monuments, if not the most widely used. It is not improbable that the Egyptians used it for a votive column. The Greeks, too, seemed to know this use of it. The Hindus had it and made it into a commemorative landmark. But its real development into a monument which should be the example for all later ages is due to the Romans. They built the well known Trajan's and Marcus Aurelius's columns and many noteworthy others, which led to this use among Christians as well. Now it is most extensively used in all modern countries, and especially in France, Italy, Germany, England, and the United States. In fact the examples are so numerous that they are completely beyond the scope of this work.

VIII. Crosses and Memorial Plates. Of a funerary character are the crosses and tombstones of the middle ages and of more recent times. The cross of course is the Christian symbol of death, martyrdom, or religion, although it was used before Christian times as a common means of execution. It was customary, and in many places is still so now, to erect a cross of some kind wherever an accident of a mortal nature occurred, or more often on the graves of such persons as met with an un-

natural death. Many of these monuments are found in Switzerland, Southern Germany, and Scotland.

Memorial and grave plates are common through the middle ages, and are found very frequently on the walls of all churches of the times. Especially would noblemen and people of note in general have very rich and beautiful plates of this kind placed in their honor. They consisted of either bronze or marble slabs, decorated with appropriate relief work, perhaps a portrait, and some inscription relating to the person thus commemorated.

IX. Memorial Gravestones and Sarcophagi. First in this class would come the stele. It was merely a slab of stone set upright over the grave, and containing relief carvings and inscriptions. Oriental nations like the Mohammedans used them very much. With the Greeks it formed a very decorative feature of their graves. Many of the most beautiful shapes have been found among the ruins of Greek art. In modern times a similar monument is very extensively used in graveyards as a memorial stone and makes an extremely appropriate decoration of the grave.

The epitaph should be mentioned here. It means originally nothing more than an inscription, although now a memorial inscription plate, simple or decorated, is called by that name.

The sarcophagus was so to speak the coffin of the ancients, although they made much of it as an artistic feature. With the Egyptians it was a mummy case, the cover a relief por-

trait of the mummy, and the rest of it covered with inscriptions and figures. The Greeks gave it a memorial character when they began to decorate it with sculptured ornament and give it an architectural appearance. We have from them many sarcophagi, valued for their beauty of form and decoration. In later times they were used by the church somewhat to bury the high officials and royalty in state. The Renaissance kings also received the most beautiful and elaborate tombs of this kind, especially in France and Germany, where the burial place of royal families was a most important one for the exertion of art. Now in modern times some very good designs of sarcophagi are found, mainly for people of note. They are often decorated with sculpture work, either applied in relief, or gathered around the base or on top of the cover in full round. They are very effective as central features of tombs for people of a royal, statesman, or other national character.

X. Wall Plates and Tombs. The wall tomb, used mostly in churches, is a rather modern idea. It was begun in the times of Gothic architecture, when the church took hold of public affairs, and the church buildings were filled with secular gatherings as well as religious meetings. During the Renaissance this tomb was greatly developed, most particularly in Italy and France, where all available niches and wall spaces were thus used. Later it was built outside, either against a bluff, or against a hill, perhaps carved into it, or with an exterior wall behind it and around it as a sort of a screen, framing it into the composition. These tombs, especially the latter

kind, are now very common, and are found frequently in Germany and France. They are very effective, too, if well designed, for an individual memorial of fairly good pretensions.

XI. Ossaria and Mausoleums. Ossaria are tombs of a storing capacity, used to collect, cremate, and store the bones of a large number of dead. They are built wherever such a number is found, as after a great war, or an epidemic. Consequently they do not occur very often and are only special buildings. Mausoleums, on the other hand, are very important structures. The name is derived from the tomb which queen Artemisia of Caria built in honor of her husband, king Mausolos, at Halicarnassos. And since this monument had a very distinct architectural character, it is customary to apply the name only to such mortuary structures as are rather pretentious in design and cost.

The Mausoleum at Halicarnassos has often been restored by competent men. It had a square substructure, consisting of a beautiful double colonnade in Greek Ionic, and is usually finished as having had a pyramidal top, the layers of stone being gradually corbeled toward the center until they meet at the summit, forming a platform on which a chariot is represented. Many imitations are made even today by its admirers, preserving its dignified character.

The Romans also built such mausoleums, inspired by the Greek example. That of Hadrian in Rome is the best known, and is restored with a square base on which rests either a circular structure with a colonnade around it and crowned by a

pedestal on which is placed a quadriga, or by a circular colonnade as above, crowned by a similar but smaller one, on which is placed a conical roof.

In the Orient there are many mausoleums of a Mohammedan character, particularly those of the sultans of Turkey, the caliphs of Egypt, and the kings of India. They are good examples of their style, and ambitious in design.

Many modern examples of mausoleums may be cited. That of Grant in Riverside Park at New York is well known in America. It is rather poor in design, the base being of a square plan, and the circular top with the conical dome joined badly to the rest of the structure. The Germans are proud of their tombs of this nature, as their designs are original, full of character, and some very good. Other countries are also full of them, too numerous to be named.

XII. Memorial Shelters and Towers, The memorial canopy originates from the East, where it gave protection from the sun to noble persons, and subsequently symbolic shelter to the dead. They are now perhaps most frequently found in Italy, where the heat of day gives it a similar meaning. But the actual significance is practically lost, as the structures are often found in connection with the tombs on the interior of churches. They are common in France, more particularly in St. Denis where the kings were buried, this shelter adding when used to the imposing quality of the design. The Gothic canopy there as everywhere makes a very appropriate style to use on this kind of monument; but most styles have been applied to it.

Many such shelters, besides in the countries named, are found in Germany, England, Belgium, Austria, and America. The Soldiers' and Sailors' Monument in New York is notable in this country as of this type, approaching in some ways the memorial tower, but very stately and beautiful with its simple colonnade on a circular base, in architectural surroundings, built of fine marble and granite.

The tower as well as the shelter have come to hold a merely commemorative, rather than mortuary character. As such the tower may be designed to be very imposing and grand. In this respect the Germans have perhaps tried to accomplish more than any others, building national monuments and monuments to their individual heroes like Bismarck and William the First in almost every place which may possibly be appropriate. The single towering structure in honor of Arminius and what he symbolizes, situated on a hill near Detmold, is a very effective, simple, and characteristically German monument. It has a strong stony base which contains a motive reminding the spectator of the stateliness of an oak forest. On top of the domelike crown stands the idealized statue of Arminius, with sword drawn, and proudly typifying all that is strong and heroic. For pictures of this as well as most of the monuments described here the reader is referred to volume eight a and b, part four, of the "Handbuch der Architektur."

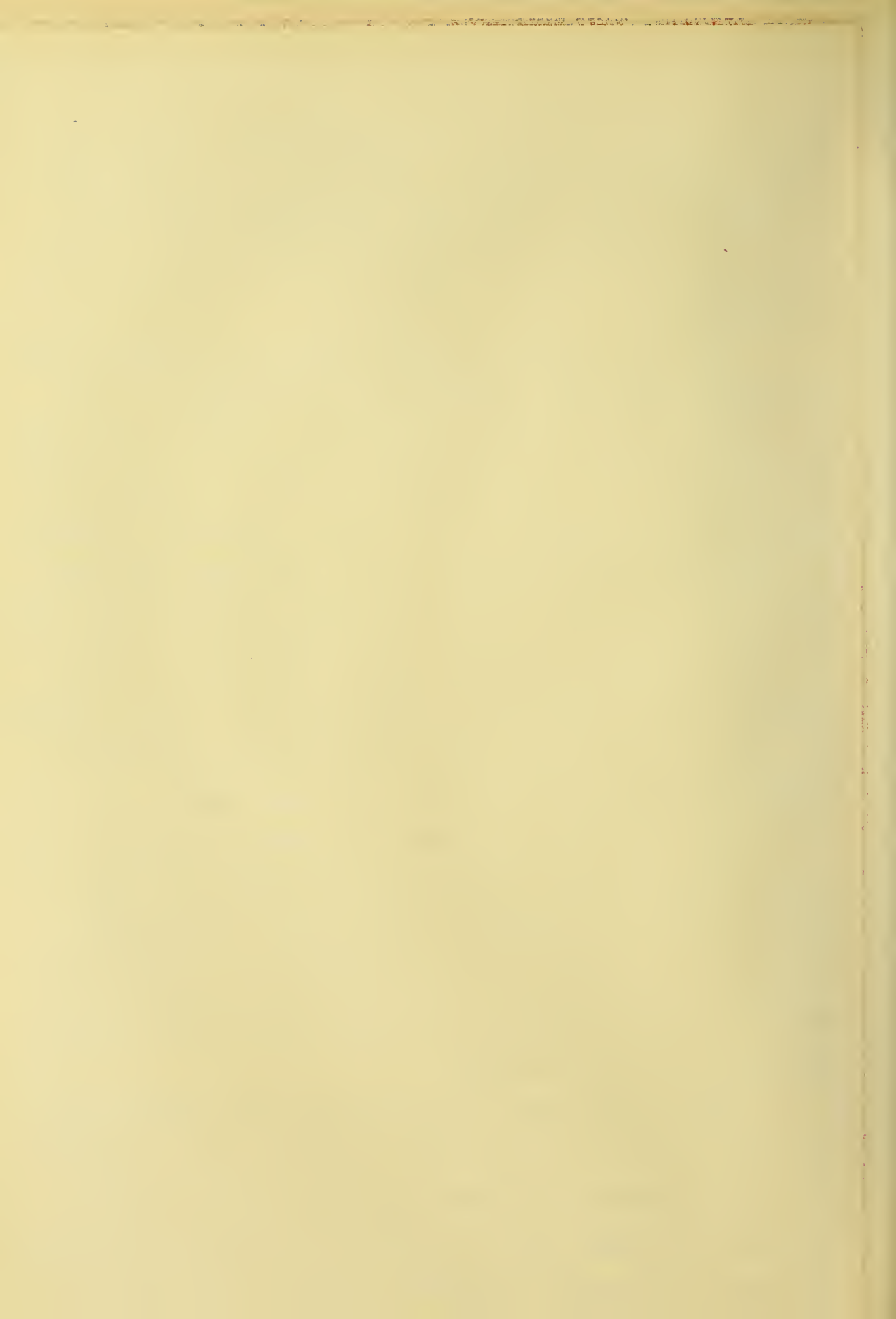
XIII. Triumphal Arches. The triumphal arch, or at least its purpose, was known to the Chinese and the Etruscans before the Romans. The Chinese built memorial gates and entran-

ces to the graves or tombs of their great dead, and also for merely commemorative purposes, constructed with lintels, the best examples being in five bays. The Etruscans knew the use of the arch and made it into memorial gates, similar to those of the Romans.

The arch, however, which has given meaning to a corresponding form used today is that built by the Romans to wind up appropriately the triumphal procession of one of their generals victorious in a large campaign. It was the greatest honor coveted by such a conqueror to be granted a triumph, and hence the elaborate ceremony entailed with it. The arch itself consisted either of one or three arched bays, of which in the latter case the middle one was usually tallest, the other two being secondary arches. Sometimes the whole structure had two facades, all equal, as in the case when they were placed on the intersection of two streets of about the same importance.

The best known Roman arches are probably those of Drusus, Titus, Septimus Severus, and Constantine. Of these that of Titus is undoubtedly the best design, being simple and much to the purpose. That of Constantine is the most elaborate and somewhat overdone. The Roman arch was also built in the provinces quite frequently.

In the middle ages the arch was not very popular, and very few examples of it are found. In modern times it appears in numerous instances, although its purpose is now somewhat different. It brings with it the idea of a memorial decoration, temporary or permanent, for grand occasions of celebration, or



for a type of monument of great events, usually in honor of some particular person. The Porte St. Denis in Paris is a well known arch of this kind. Very famous are the Arcs de Triomphe de l'Etoile et du Caroussel in the same city. Germany has the Brandenburg Gates in Berlin and Potsdam, as well as many others built all over the country. The United States have done a little in this line, as shown by the triumphal arch in Brooklyn, and that of a temporary purpose at the World's Exposition in Chicago in 1893. These are, however, all based on the arches of the Romans, and to them must be given all credit for developing them in such a manner that they serve as models for practically all structures of that type.

XIV. Memorial Bridges, Roads, and Plazzas. The memorial bridge is rather isolated in character, and of modern origin. In early times, and as a rule now also, the bridge was a means of communication alone, and although it may be beautiful in itself, was not a memorial. It assumes the latter character, however, when it is either dedicated to a national or otherwise celebrated personage, or when it is built to commemorate an important event. It is usually used as a means of communication besides. The end piers, or also the intervening ones, may be designed to be very ornamental and monumental. The Bridge of Alexander in Paris over the Seine is a very beautiful and refined French example. Besides the French the Germans and the Italians are very prominent in this work. It belongs more or less to the problems of civic designing.

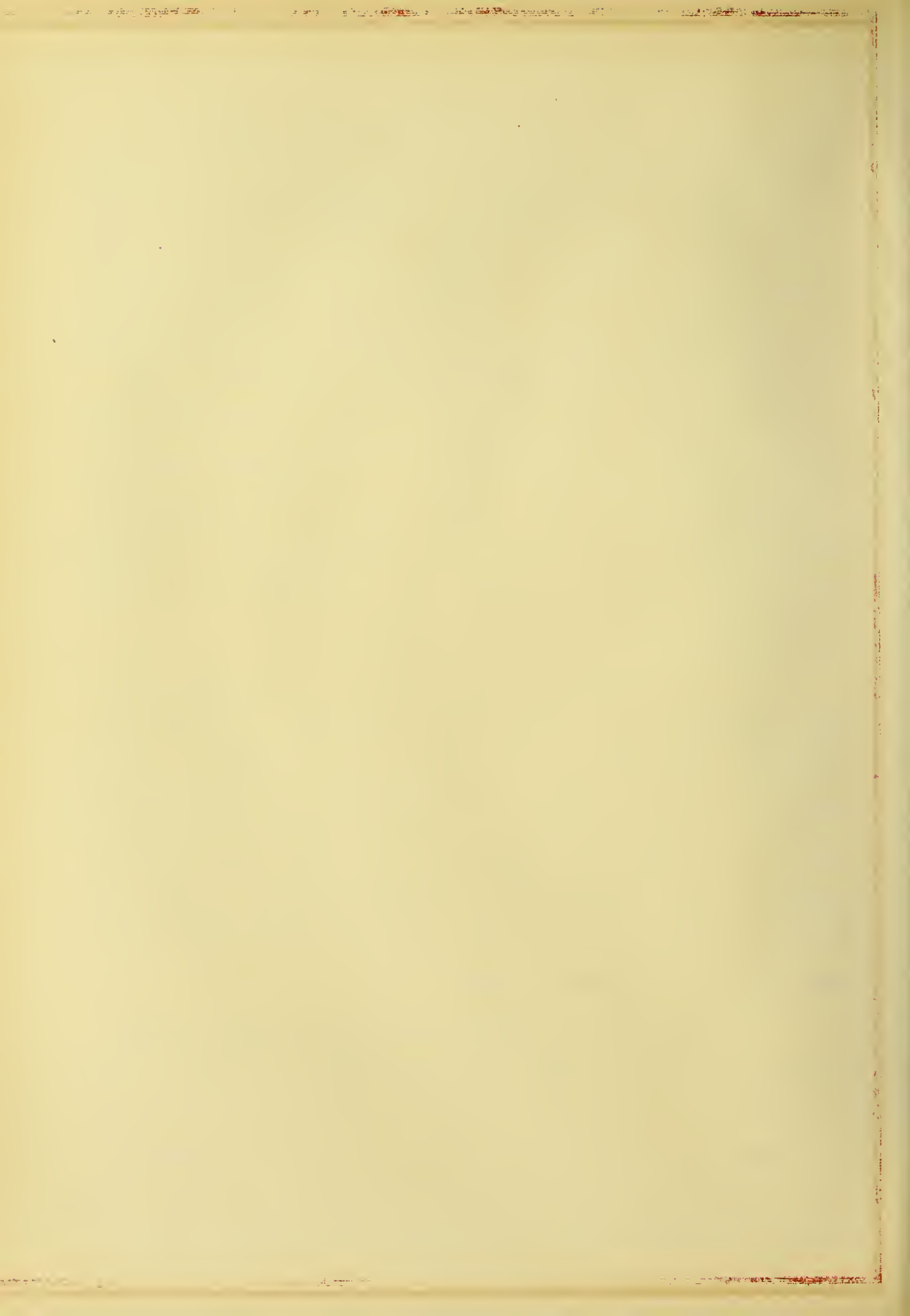
Memorial streets and plazzas offer somewhat the same



civic character. The idea was familiar to the Egyptians in their alley of sphinxes leading to the temples, to the Chinese in the outlay of the approaches and passages among the graves of the nobility. The Greek and Roman ideas of the "Holy Road" correspond more nearly to the modern idea. They led to their important temples, or, as with the Romans, was the way of the triumphal processions. These were richly lined with votive statues and altars. Today the "Siegesallee" in the Zoological Gardens of Berlin is a good example of the memorial avenue. It is lined with effective looking statues in a semicircular retaining wall, and outlined very beautifully by the thick and heavy foliage behind. A similar idea is had with the approach to the Queen Victoria monument in London.

Of memorial piazzas that in front of St. Peter's in Rome, together with its approaches, forms one of the best in existence. Then there are the "Place de la Republique," with a statue of liberty, "Place de la Concorde," "Place de l'Opera" in front of the Grand Opera House, and the "Place de l'Etoile," adorned by the triumphal arch of the same name, in Paris. In Berlin and London there are many, among them the "Belle-Alliance Platz" and Trafalgar Square.

XV. Monuments of a Particular Nature. Among special monuments the Greek tripod may be mentioned. It sometimes contained statues of heroes and gods. The choragic monument of Lysicrates is another, one of many originated to commemorate Olympic victories obtained through the assistance of the Greek chorus. In a modern day some original monuments were built,



as those indicating by sculptured or bronze statuary the character of the life occupation of the one commemorated. Thus a locomotive forms the main feature of a monument to Andrews Raid at Chattanooga, and a sailing vessel that of one to Robert Louis Stevenson in San Francisco. These monuments have no special class, and may be called freaks in a way.

XVI. Edifices of a Monumental and Memorial Character.

This shall be the last classification discussed. It includes any building or group of buildings, intended to commemorate a person, event, or abstract conception. Thus even the Assyrians are said to have built a kind of pantheon to house the gods of their belief. The Egyptian kings had built during their lifetimes votive temples in their honor, in order that they might be made the object of a cult, and deified in the end. The Greeks and Romans dedicated almost all of their public buildings to some deity, or they called them after the builder, always keeping his name connected with that of the building. All the temples would come under this class, but more particularly those like the beautiful little temple to Nike Apteros, a monument to victory which comes to stay, and like the Roman Pantheon, which was a gigantic memorial temple to all the divinities of Rome.

In Christian times we find the Dome of Pisa, a monument to the victory over the Saracen forces invading Italy. Similar buildings may be multiplied without end, but they must be skipped here. A few only of the most excellent examples may be mentioned. Such are the Pantheon of great men situated

in Paris, Westminster Abbey for a similar purpose in London, and the German Walhalla near Ratisbon and the Liberation Hall near Kelheim, mentioned previously. The "Monument Commemoratif pour les Victimes de la Charité" built by Guilbert deserves mention. The Americans have also erected very noteworthy buildings of this kind, as typified in the Memorial Library of Columbia University, designed by McKim, Mead, and White.

Perhaps the best effort put forth to encourage the study and idealization of memorial architecture of all kind is that of the Ecole des Beaux-Arts at Paris. Their design problems in this line extend from individual monuments to great heroes and statesmen, to immense tombs, sepulchres, memorials, and necropoles, dedicated to glorious events, war victims, abstract human virtues and attributes, and the like subjects. It is the ideal thing they are striving after, the goal of all true architecture, the dream of the genius, and the end, though ever out of reach, still constantly beckoning on to renewed effort.

PROGRAM.

A SEPULCHRAL MEMORIAL TO ABRAHAM LINCOLN
AND THE HEROES OF THE CIVIL WAR.

The national government proposes to honor Abraham Lincoln and his contemporary heroes by a fitting memorial, at the same time to be their sepulchre.

I. Site. For a site the commission which has charge of the competition has in mind a high hill in a national public park renowned for the beauty and richness of its trees and its natural resources. As this is on an open and large national reservation, the extension of obtainable ground area has practically no limitation. The monument may be built either on top of the hill, or on one of its slopes.

II. Character. The character of the design submitted is left entirely to the discretion of the architect, but an appropriate one, expressing the nature and the spirit of the men and the times will be expected in the drawings submitted, as this will play an important part in the judgment.

III. Material. The hill on the site is of granite formation, and this stone is expected to be used for the masonry part of the actual sepulchre, mainly for economic reasons. The rest of the materials the architect may chose for himself. There are, however, iron mines and industries within an accessible distance.

IV. Cost. As the government intends in this monument to commemorate in the most ideal way possible to human exertions

the age of Lincoln and the principles it stands for in the eyes of the present American Nation, it places absolutely no restrictions on the architect as to cost, but leaves to him the power to use the national funds to whatever extent he may see fit.

V. Requirements of the Problem. The composition shall consist of a central tomb dedicated to Lincoln and forming the crowning feature of the problem, and about fifty minor tombs or niches to hold the urns of that many civil war men. A large outdoor equestrian statue of General Grant shall be provided for. Smaller centers in fitting places of the composition, for the commemoration of confederate heroes, are optional. Great stress shall be laid on the approaches and the imposing outdoor appearance of the problem, and the greatest advantage must be taken of site and natural effects.

The central tomb shall consist of a structure not to exceed 150 feet in maximum outside dimension, excluding porticos. It shall contain a rotunda, 50 feet in diameter, opening into a crypt below the memorial hall; the crypt contains the sarcophagus of Lincoln, has a separate outside entrance, and is not accessible to the public. These shall be the only limitations of the problem. The lesser tombs must be designed in proportion to their importance.

VI. Drawings Required:

1. Ensemble plan at 1/32 inch scale.
2. Elevation at 1/16 inch scale.
3. Section longitudinally at 1/32 inch scale.

To be drawn in ink, and rendered in ink or watercol-
ors.

DESCRIPTION.

I shall try to describe the solution of the problem which I have made as it would appear to the person actually visiting the executed design. Or suppose a few of our men should make a trip of inspection or exploration of the site; what would they see?

In the first place we shall reach the site from its main approach, a magnificent boulevard of five avenues, the center one for vehicles and processions, the two next ones for horseback riders, and the outer ones for foot passengers. It stops at a piazza upon which the main rock stairway yields. From here a fine ensemble view is to be had, the stairway focusing the eye toward the grand tomb of Lincoln towering in the distance above everything else, and the retaining wall with the niches of the heroes of the civil war forming a strong frame for the central monument.

The stairway has four massive masonry piles of architectural character on each of its corners. They bear stone sculptured groups representing Emancipation, Union, Freedom, and Equality respectively. Between two of these on each side, and forming a splendid alignment toward the main feature of the composition, are two rows of five equestrian statues each, representing the generals of the war, and giving the visitor a feeling of grandeur from the very start.

When we reach the top, a broad and generous court of honor stretches out before us, in an elliptical shape, and im-

pressing one with the idea of rest and broadness of character. The court is framed with minor statues and monumental forms.

A few more steps bring us to the top platform, upon which rests the main monument, and which is framed by a retaining wall, holding back the hillside. The central tomb of Abraham Lincoln is a great domed structure, 176 feet high above the top platform, and 145 feet wide at the main floor level. It has a spreading base, and was designed throughout to express eternity, grandeur, and rest. Its outline has these characteristics, the heavy masonry dome on top, the battered sides, and the broad spreading base conveying the ideas. The front wall bears a colossal relief statue of Pallas Athena, projecting right from the wall, and standing on the main entrance to the tomb, which is intended to express in a symbolic way statesmanship and wisdom. The stone eagles at the feet of the goddess help to carry the idea of the national character of the monument. The whole is in granite and looks very sculptural and stony.

Stepping inside the doorway we come to a sort of vestibule which opens right into the central rotunda. This is lighted by windows in the base of the vault above, and smaller ones on the walls under the outside cornice. In the crypt below may be seen the sarcophagus containing the remains of Lincoln. The whole inside is finished in the same dressed stone that is used on all the tomb. A few bronze inscription and relief plates are found on the walls.

Coming out again we inspect the lesser tombs of Lincoln's great men, and find them to be niches cut into the bed

rock, which is stopped on the inner side by retaining walls after the platform had been cleared. These niches contain the urns with the ashes of the men, and a bust of each placed on top of his respective urn. On the main axis of the composition, and in the retaining wall behind Lincoln's tomb there is placed a large Equestrian statue of Ulysses S. Grant, framed in by a semicircular, niche-like arrangement of the wall. To make this place rather rich in appearance, cave tombs are shown in plan, radiating in a decorative way from the central statue; and the architecture around indicates a spot of some importance monumentally.

- Starting from where the first great approach of the whole composition meets the piazza at the foot of the great rock stairway, and winding along the slope of the hillside up to the top platform, runs a splendid triumphal way, lined with statuary, cypress trees, shrubbery, and niches. This is to be used for grand processions on horseback or by carriage, or for any one traveling another way than by foot. It enters the top area by a triumphal gate, and reaches to the very base of the monument. Along the sides of the main central stairway are ramps to ease the ascent by foot. Around the composition are foot paths, minor approaches, monuments, and statuary of all kinds, covering the plan in an artistic way.

Off on the hillside, and connected to the central platform on right and left, are two monumental centers, dedicated to great men of the confederate army, and composed of large monuments to Lee and Davis respectively, surrounded by smaller

niches and monuments. These are subdued, however, to the main tomb.

The whole composition is about a mile and a quarter in extreme length and three-quarters in width. It is treated in a modern adaptation of a style Assyrio-Greek in feeling, the dome of Lincoln's tomb being perhaps somewhat Neo-Greek, without causing any discord. I tried to give the masonry a very rocky and strong appearance, as it is granite all through.

CONSTRUCTION.

I do not intend to give detailed specifications as to how to construct this tomb, as it would be outside of the scope of the thesis; but I shall in a general way state the work involved, and the nature of the problems in the construction.

In the first place the upper platform on which the main structure rests must be excavated out of the hill as shown on the accompanying drawings. The retaining wall may be carved out of the bed rock as far as possible, the colonnade in front of it to be built up of masonry to match the main tomb. The latter is built of granite blocks, only roughly dressed on the outer surface, but in even horizontal courses. The interior is to be dressed granite. The most modern and approved masonry construction is to be used throughout, the thickness of the heavy walls to be made up of rough materials, the large dome to be sprung without centers in circular horizontal layers. Tablets and inscription plates are bronze, as well as doors and gates. Interior tower stairs are of iron frame with composition treads. The design of the sarcophagus does not fall within the range of this problem. The pylons on the corners of the main rock stairway are constructed similarly to the main tomb. Other monuments and statuary are, the larger ones of granite, the smaller and finer of marble.

The court of honor is first leveled to the proper shape, and laid with cement, the mosaic patterns inlaid on the cement with granite and colored marble slabs, as indicated on the plan. In a similar way the grand stairway is sloped and

laid with granite treads and landings, as shown.

The triumphal avenue follows pretty well the slope of the hillside, and may merely be leveled or banked wherever necessary. The road is to be built in the best modern macadamized construction. Heavy shrubbery and cypress trees, as shown on the drawings shall emphasize it and frame in the monuments along the sides. Minor roads and footpaths are to be laid out in macadam, cement, cinder, or granite, according to their uses and importance.

CONCLUSION.

On December 4, 1912 the Lincoln Memorial Commission, created by act of Congress February 9, 1911, reported on a competition held for the Lincoln Memorial, for which a sum not to exceed two million dollars was appropriated. Two contestants, Mr. Henry Bacon and Mr. John Russell Pope, both of New York City, participated; and after a long struggle Mr. Bacon was recommended and the bank of the Potomac River on a line with the present Washington Monument and the National Capitol was chosen for a site. The design submitted by Mr. Bacon consists of a simple Greek temple of the Doric type with a flat roof. The interior contains a large statue of Lincoln and two shrines with memorial inscriptions bearing the Gettysburg and Second Inaugural Addresses respectively. The monument is of a beautiful classic form, but some people object to it for the reason that it does not express the character of Lincoln in its style; for who ever connects Lincoln with Greek classicism and ideals, they say. Thus a large amount of discussion has been raised, and many men of influence are trying to interrupt further procedures toward the erection of the memorial according to Bacon's plans. Whether they will succeed or not, the problem is before the eyes of the people, and attracts a good deal of attention at this time. It therefore seemed interesting and fitting to me to attempt a more or less ideal solution, combining with the idea of the individual monument to Lincoln that of a more national character of one to Lincoln and the heroes of the civil war, and ignoring the site except

that it is to be a hill. This does not in any way mean to take the place of the government competition, but merely suggested itself as its fitting sequel at this time.

I may be criticized for having chosen the subject, because it is not at all practical, could for economical reasons probably never be built, and is merely a fantastic dream in a way. But in beginning this work I had the idea in mind that it might be well for once in my lifetime, as it may be, to give entire sway to powers of imagination, and to work for the mere sake of the work itself, forgetting the limitations of man, and striving for the most idealistic possible under the best conditions imaginable. and with this motive I feel justified in having made the attempt under hand. Not that I have reached a perfect solution; on the contrary I should now wish to go back and radically change my whole scheme on which I am now working, and which because of the lack of time must now be carried through. But as I know that such a situation is seldom evitable in problems of this kind, I am satisfied that I have done what I could under the conditions.

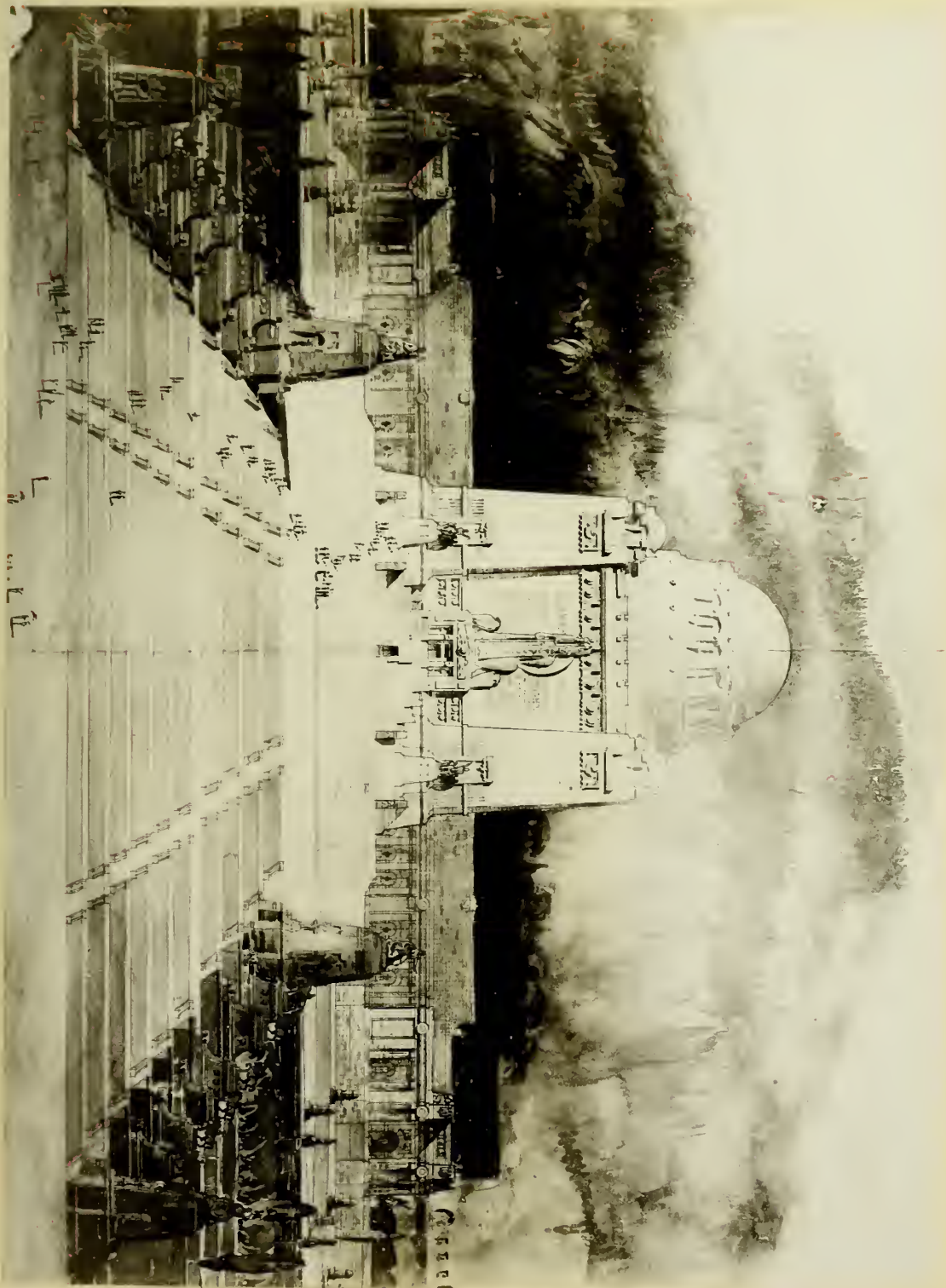
This kind of work carries with it a good deal of research among examples of archaic character, as the architecture of the Egyptians, Babylonians, Greeks, and Romans, as well as the modern projects of a similar nature to that of my problem, and the design work of the great French, American, and German schools in this line. It trained me to appreciate better the monumental in architecture, and to attempt the ideal thing for its own sake, besides bringing me into contact with a

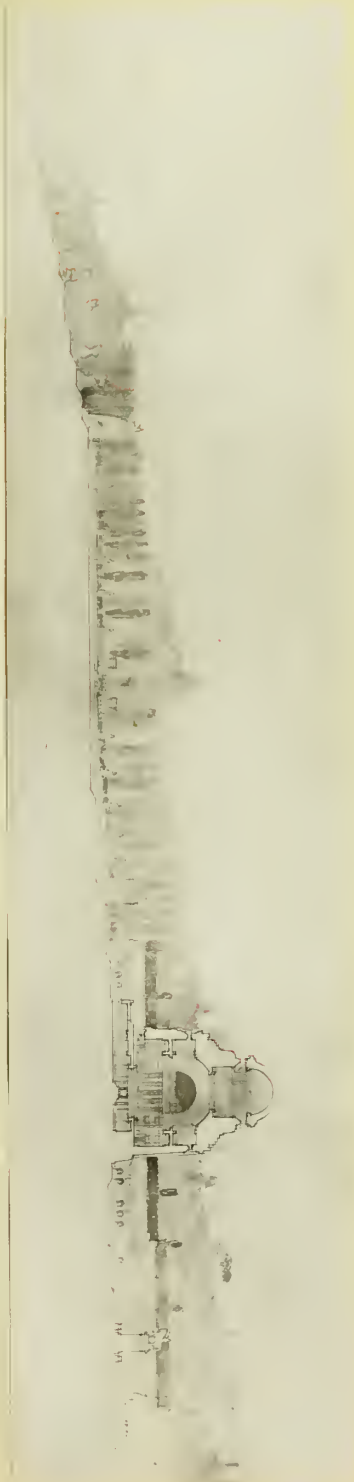
great many historical examples of good monumental architecture, showing the best men have done in the ages, and inspiring the results which I submit in this thesis.



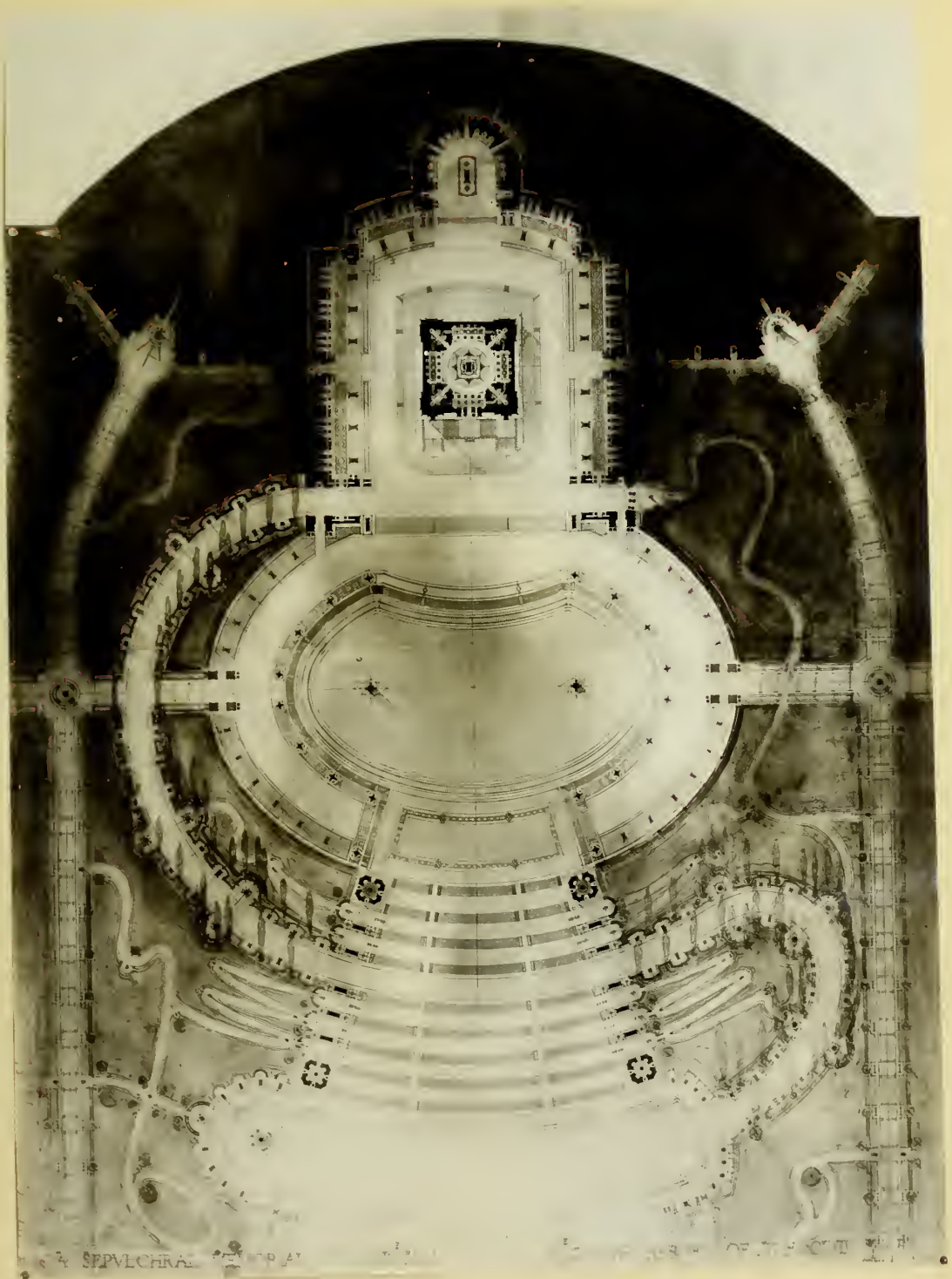
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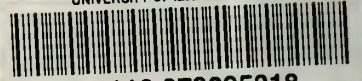
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